

THE COLLECTION  
OF  
**PICTURES & DRAWINGS**

OF THE LATE  
HOLBROOK GASKELL, ESQ.

**On THURSDAY, JUNE 24, 1909**

**AND FOLLOWING DAY**

—1025—  
**ILLUSTRATED CATALOGUE, PRICE TWO SHILLINGS AND SIXPENCE**



HOLBROOK GASKELL, of Woolton  
n, Liverpool, President of the  
y (limited), Chairman of the  
pool Mercury, and the  
o died on March 8, left estate  
251, of which the net personalty  
1,814. *M. Post. 14. 6. 09.*

THE GASKELL COLLECTION

HIGH PRICES FOR A TURN.  
Two collections of measures, one large and  
or small, were sold in London yesterday  
more in demand than the first (the first  
y) of the collection. The drawings  
of Woolton, re  
6d.

THE GASKELL COLLECTION OF VINES.

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## DEPRECIATIONS.

Maris, Corot, Mauve, Daubigny, Harpignies, and others of the Barbizon and Dutch schools, Mr. Holbrook Gaskell was paying higher sums for examples by British painters of the mid-Victorian era. Mr. Holbrook Gaskell, of Woolton, near Liverpool, for many years head of the firm of Gaskell, Deacon and Co., chemical manufacturers, and President of the United Alkali Co., died a few months ago at the age of ninety-five, and on June 24-25 his collection of pictures and drawings occurred for sale at Christie's, the 249 lots yielding £55,573. Depreciations far outnumbered appreciations—that is to say, if a comparison be instituted between the auction prices of thirty or so years ago, and now. In the seventies homage was paid to anecdote almost as much as to art, while work by men of real talent, such as David Cox and J. F. Lewis, was often appraised exaggeratedly. Water-colours for which David Cox was glad enough to accept thirty or forty pounds were competed for as though he were the peer of Turner; popular Academicians were "chaired" heedless of the verdict which in after years would inevitably be uttered. On the following table details are given of some of the most noteworthy depreciations at the Gaskell sale. The moral instilled by survey of this list is, not that it is financially hazardous to buy pictures, but that the quest must be for intrinsic pictorial merit, that selection must be scrupulous instead of being guided by transitory vogue. Adverse re-valuations may in certain cases have been carried too far, but the table as a whole indicates the substitution of sanity for mania. Moreover, by adding several rises in money value as against former auction-prices, a satisfactory balance on the right side is shown. Once only has the price paid for Constable's noble 'Arundel Mill and Castle,' upon which he was at work at the time of his sudden death, been exceeded at auction, this at the Huth sale of 1905, when 'Stratford Mill' fetched 8,500 gs. against £105 received by the artist for it. Turner, too, came within 100 gs. of his auction maximum. He thrice exhibited pictures of the burning of the Houses of Lords and Commons on October 16, 1834. The fine Gaskell version is almost certainly that seen at the Royal Academy of 1835, this, perhaps, being sent on to the British Institution in 1836. Thornbury says that it was one of the canvases sent to the Academy as a mere sketch and finished on varnishing days, when Turner would arrive as early as four in the morning and be the last to leave in the evening. Scarlett Davis, a well-known artist of the day, wrote in 1835 to his friend Ince: "I have no artistical chat for you, further than that Turner has painted a large picture of the 'Burning of the Two Houses of Parliament'; but I have heard it spoken of as a failure—a devil of a lot of chrome. He finished it on the walls the last two days before the gallery opened to the public. I am told it was good fun to see the great man whacking away with about fifty stupid apes standing round him, and I understand he was cursedly annoyed—the fools kept peeping into his colour box and examining all his brushes and colours." On looking closely at the picture, Lord Hill condemned it as "nothing but dabs." Retiring a few paces, however, and recognising its spell, he added, "Painting! God bless me! So it is." To-day connoisseurs agree with his amended decree. The version which was at the British Institution in 1835 may be that sold twenty years later for 675 gs., and bought-in at the Marshall sale of 1888

Artist.	Work.	Gaskell.		Formerly Sold.		
		Gs.	Gs.	Sale.	Year.	
Ansdell, R.	Spanish Gossip. 1859	85	500	Pender	1873	
Bonheur, Rosa.	The Meadow. 1860	440	1,000	Harrgreaves	1873	
Cooper, T. S.	Cows in Stream. 1852	130	310	Pender	1873	
Cox, D.	Counting the Flock. 1852	900	2,300 1,980	Levy. Bolkow.	1876 1888	
Cox, D.	Welsh Funeral.	420	730	Artist's	1873	
Egg, A. L.	Katharina and Petruccio	11	200	Farnworth	1874	
Elmore, A.	Two Grinding at Mill. 1868	33	340	Farnworth	1874	
Frere, Ed.	Belle Blanchisseuse. 1853	90	160	Naylor	1875	
Frith, W. P.	Dolly Varden. 1843	95	340	Holds-worth	1881	
Hook, J. C.	Are Chimney Sweeps Black? 1868	400	1,120	Baron Grant	1877	
Lewis, J. F.	Coptic Patriarch's House. 1864	490	1,850	Leaf.	1875	
Linnell, J.	Gillingham on Medway	620	1,250	Farnworth	1874	
Linnell, J.	Coming Storm.	320	790	Holds-worth	1881	
Millais.	The Rescue. 1855	1,200	1,250	Arden	1879	
Millais.	Just Awake. 1867	800	1,350	Harrgreaves	1873	
Phillip, J.	Loteria Nacional	1,050	3,000	Baron Grant	1877	
Phillip, J.	A Cigarera. 1864	400	1,520	Turner	1878	
Plassan, A. E.	La Prière.	45	112	Nicol.	1873	
Stanfield.	Off Calais.	58	1,100	Farnworth	1874	
Wallis, H.	Elaine. 1861.	280	110 900	Plint. Pender	1862 1873	
Webster, T.	Hide and Seek. 1856	41	900	Farnworth	1874	
		7,908	21,022			

## WATER-COLOURS.

Bonheur, Rosa.	Sheep in Pasture	75	160	Farnworth	1874
Cattermole.	The Baron's Hall	62	535 420 285	Moon. Heugh Baron Grant	1872 1874 1877
Cox, D.	Rocky Scene. 1851	200	1,000	Heugh	1874
Cox, D.	Asking the Way. 1854	140	350	Artist's	1873
Cox, D.	Skirts of a Forest	160	420	Artist's	1873
Cox, D.	Peat Gatherers	410	670	Artist's	1873
Dyce, W.	Trebarwith Strand	16	105	Pender	1873
Dyce, W.	Puckaster Cove	17	100	Pender	1873
Goodall, F.	Palm Offering. 1865	42	525	Knowles	1877
Hunt, W.	Dead Peacock on Table	100	305	Leaf	1875
Hunt, W.	Fruit. 1835	80	170	Farnworth	1874
Taylor, F.	Preparing for Christmas	50	260	Farnworth	1874
Turner.	Dartmouth Cove	720	850	Heugh	1874
Turner.	Poole Harbour	260	330 410	Dillon	1869
Turner.	Dartmoor	200	250	Farnworth	1874
De Wint, P.	Barges on Witham	290	490	Heugh	1874
		10,730	27,622*		

## APPRECIATIONS.

Cox, D.	Washing Day. 1843	1,200	900	Gillott	1872
Constable.	Arundel Mill. 1837	8,400	75	Artist's	1838
Turner.	Burning of Parliament Houses. 1835	12,500	1,455	Palmer	1868
Turner.	Mosque of St. Sophia. Vignette	260	150	Farnworth	1874
		£34,744 10	£31,712 2		

\* Total obtained by taking prices realised in early 1870's.



Turner's 'Burning of H. O. P.' Gaskell coll: Atterwater Oct. 4, 1884, <sup>72...</sup>

The most interesting picture in the collection.

Effect of early dawn on a bright clear day.

"The subtlety of the aerial perspective and tenderly graded tones, the exquisite tints of the river, the paleness of the azure firmament, & the faintly tinged clouds that float above the scene of destruction combine to produce contrasts of amazing loveliness with terrible fury, of serene daylight with unapproachable destructiveness, of almost idyllic rest, with the upheaval of a monstrous conflagration"

Exhibited at the  
Royal Academy  
1884



Mr. HOLBROOK GASKELL, of Woolton Wood, Much Woolton, Liverpool, President of the United Alkali Company (Limited), Chairman of the *Liverpool Daily Post*, the *Liverpool Mercury*, and the *Liverpool Echo*, (Limited), who died on March 8, left estate of the gross value of £433,251, of which the net personality has been sworn at £423,814. *M.P.O. 14.6.09.*

## THE GASKELL COLLECTION.

### HIGH PRICE FOR A TURNER.

Two collections of pictures, one large and the other small, came up for sale in London yesterday. The more important of the two was the first portion (the second will be sold to-day) of the collection of modern pictures and water-colour drawings of the late Mr. Holbrook Gaskell, of Woolton, near Liverpool, 129 lots realizing £45,467 12s. 6d. at Messrs. Christie, Manson, and Woods.

The collection was formed many years ago, when big prices were paid for pictures by certain mid-Victorian artists whose works have in several instances failed to maintain their hold on collectors; on the other hand, Mr. Gaskell made a number of advantageous purchases which help to reduce the balance on the wrong side of the ledger. This was especially the case with the large Turner picture, "The Burning of the Houses of Lords and Commons, October 16, 1834," a view taken from the Surrey side, near Westminster Bridge, which is seen on the left crowded with figures; in the right distance, through flames and smoke, appear the towers of Westminster Abbey, 36in. by 47in. This picture, which was exhibited at the Royal Academy in 1835, came from the collection of C. J. Palmer, of Portland-place, and realized 1,455 guineas in 1868; 20 years later (April 28, 1888) it was sold for 1,600 guineas; it was started yesterday at 5,000 guineas, and in about six bids it reached the unexpected price of 12,500 guineas, falling to Messrs. Agnew, with Mr. King, of Liverpool, as the underbidder. This is only 100 guineas less than the superb "Mortlake" fetched in the Holland sale last year. The second Turner, "The Devil's Bridge, St. Gothard," 31in. by 24in., painted circa 1815, has been sold by auction twice previously—at the Allnut sale, 1863, when it brought 98 guineas, and at the Burnett sale of 1875, when it fetched 900 guineas. Yesterday it fell to Mr. Sully at 860 guineas.

### HIGH PRICE FOR A CONSTABLE.

One of the chief attractions of the sale was the fine Constable, "Arundel Mill and Castle," a view on the river, with old buildings on the right, Arundel Castle on the spur of the hill beyond, 27in. by 37in. This picture was the last one painted by the artist. It was exhibited at the Royal Academy in 1837, after his death, and in the artist's sale at Messrs. Foster's, Pall Mall, on May 16, 1838, it realized only 75 guineas. Yesterday it was started at 1,000 guineas, and at 8,400 guineas fell to Messrs. Knoedler, with Messrs. Agnew as underbidders.

Of the seven pictures by David Cox, the following five fell to Messrs. Agnew:—"Counting the Flock," a scene near Bettws-y-Coed, 23in. by 33in., 1852-900 guineas; "Washing Day," a landscape, with a peasant woman and child at a stream, 17in. by 24in., 1843-1,200 guineas (this realized 900 guineas at the Gillott sale of 1872); "Flying the Kite," a view over a sandy common, with a peasant woman and three children, 18in. by 28in., 1851-1,670 guineas; the River Llugwy, Bettws-y-Coed, with a peasant watering horses, 17in. by 25in., 1852-3-1,100 guineas; and "The Welsh Funeral," 21in. by 29in., 420 guineas. The three important pictures by Sir Luke Fildes were—"The Return of a Penitent," 52in. by 100in., exhibited at the Royal Academy in 1879-920 guineas (Sampson); "A Venetian," 55in. by 40in., exhibited at the Royal Academy in 1881-200 guineas (Leggatt); and "Rosa Siera," a Venetian Peasant Girl, 32in. by 22in., 1876-240 guineas (Agnew). Peter Graham's "Driving Home the Flock," 23in. by 35in., 1875, realized 410 guineas (Agnew); J. F. Lewis's "The Hosh (Courtyard) of the Coptic Patriarch's House, Cairo," on panel, 44in. by 43in., fetched exhibited at the Royal Academy in 1864, fetched 490 guineas (King)—a considerable drop from the 1,850 guineas which it realized in the Leaf sale of 1875. Four by J. Linnell, Sen., included "The Sand Cart," a view on the Surrey hills, with peasants loading a cart at a sandpit, on panel, 25in. by 36in., 1851-66-560 guineas (Agnew); and Gillingham on the Medway, 35in. by 71in.-620 guineas (Gooden and Fox)—from the Farnworth sale of 1874, when it brought 1,250 guineas.

Sir John Millais was represented by two frequently exhibited pictures, "The Rescue," interior of a burning house, a fireman descending the staircase carrying three children, whose mother kneels on the stairs and holds out her hands to receive them, 47in.

## THE GASKELL DRAWINGS.

Messrs. Christie concluded yesterday the two days' sale of the collection of modern pictures and water-colour drawings of the late Mr. Holbrook Gaskell, of Woolton, near Liverpool. A total of £55,636 was realized by 249 lots, yesterday's portion consisting entirely of water-colour and other drawings, producing £10,168.

The most important of the six Turner drawings was a view of Dartmouth Cove, with a large company of girls and sailors merrymaking, 11in. by 15in., circa 1820-25, engraved by W. R. Smith, in "England and Wales," 1827. At the Heugh sale in 1874 this realized 850 guineas; it now fell to Mr. King at 720 guineas. All the other Turner drawings were purchased by Messrs. Agnew. They were:—Poole Harbour, Dorsetshire, with a timber wagon descending a road towards the harbour, 5in. by 8in., circa 1812, engraved by G. Cooke for "Southern Coast," 1814-250 guineas; Plymouth, the Catwater, a choppy sea breaking on the rocks to the right, 5in. by 8in., circa 1833, engraved by Lupton for Ruskin's "Harbours of England"—820 guineas; and the Mosque of St. Sophia, Constantinople, with numerous horsemen and figures, a vignette, 1825-30, engraved by Finden for Murray's "Byron"—260 guineas.

The most surprising prices of the afternoon were paid for the first two lots, H. K. Browne's original pen-and-ink-sketches for "Little Dorrit," 42 in number, and those for "A Tale of Two Cities"—17 pencil drawings—both lots were secured by Mr. Sabin, at 520 guineas and 500 guineas respectively. The unusually long series of 38 water-colour drawings by David Cox were nearly all purchased by Messrs. Agnew; most of them realized less than the amounts paid for them in the seventies of the last century, when the *furor* for drawings by this artist had reached an altogether extravagant height. Cox himself received an average of £20 or £30 each for such drawings, and considered himself well paid. Some of those sold yesterday came from the artist's sale in 1873. Messrs. Agnew's purchases included:—"Brough Castle, near Kendal," 23in. by 33in., 1851-240 guineas; a "Rocky Scene near Capel Curig, North Wales," 23in. by 34in., 200 guineas; and "The Peat Gatherers, North Wales," 18in. by 29in.—410 guineas.

The two chief drawings by Copley Fielding came from the Farnworth sale of 1842, Ben Vorlich, Loch Earn, Perthshire, 17in. by 24in., 1842-340 guineas; and "Shipping off Seaford, Beachy Head in the Distance," 17in. by 24in.—320 guineas (both purchased by Messrs. Agnew). Birket Foster's "Teaching Dolly to Dance," 13in. by 23in., realized 300 guineas (Clark); several by W. Hunt, notably a dead peacock on a table, 13in. by 23in.—100 guineas (King)—this realized 305 guineas at the W. Leaf sale, 1875; and flowers in a jug and a bird's nest on a table, 19in. by 16in.—110 guineas (Agnew); S. Prout, "The Rialto, Venice," 16in. by 23in.—170 guineas (Agnew); F. Walker, "The Peep Show," 9in. by 11in., 1860-270 guineas (Agnew); two by P. de Wint, "Beverston Castle, Gloucestershire," 17in. by 23in.—360 guineas (Agnew); and "Barges on the Witham, Gloucestershire," 16in. by 21in.—290 guineas (King)—this realized 490 guineas at the Heugh sale, 1874; and Rosa Bonheur, "Two Dogs," 11in. by 13in., 1868-100 guineas (Permain).

GASKELL.—On the 2nd July, at Rhodfa, Frodsham, Holbrook Gaskell, aged 72 years, died. Funeral took place at the Ancient Chapel of Toxteth, on Saturday, the 5th July.

## LARGE FORTUNE FROM CHEMICALS

Mr. HOLBROOK GASKELL, of Rhodfa, Frodsham, Chester, a director of the United Alkali Company, who died on July 2, son of the late Holbrook Gaskell, closely identified with the development of the chemical industry in the Wirnes district, has left a fortune of the value of £328,824, the net personality being £325,222.



and Fox)—from the Farnworth sale of 1874, when it brought 1,250 guineas.

Sir John Millais was represented by two frequently exhibited pictures, "The Rescue," interior of a burning house, a fireman descending the staircase carrying three children, whose mother kneels on the stairs and holds out her hands to receive them, 47in. by 33in., exhibited at the Royal Academy in 1855—1,200 guineas; and "Just Awake," a fair-haired child sitting up in bed, 35in. by 27in., exhibited at the Royal Academy in 1867, and engraved by T. O. Barlow—800 guineas. Both were purchased by Messrs. Agnew. P. Nasmyth's landscape with a windmill on rising ground, stormy weather, on panel, 11in. by 16in., 1829, realized 440 guineas (Agnew); and there were two by J. Phillip—"La Loteria Nacional: Reading the Numbers," 61in. by 66in.—1,050 guineas (Wallis); this realized 3,000 guineas at Baron Grant's sale in 1877; and "A Cigarera taking a Quiet Whiff," 23in. by 19in., 1864—400 guineas (Agnew). Sir L. Alma-Tadema's "Rose of all the Roses," on panel, 14in. by 9in., exhibited at the Royal Academy in 1886, was sold for 1,100 guineas (Agnew).

The few pictures by artists of the Continental schools included:—Rosa Bonheur, "The Meadow," horses and oxen at pasture, 20in. by 33in., 1860—440 guineas (Wallis); and Jules Dupré, landscape with three cows at a pool in the foreground, 7in. by 9in.—410 guineas (Agnew).



# J. M. W. TURNER, R.A.

1775-1851

## BURNING OF THE HOUSES OF PARLIAMENT

*Canvas, 36 in. by 47 in.*



ON the evening of 16 October 1834 a fire broke out in the House of Lords, near Black Rod's Box, and although several persons were employed about the building, no effectual resistance could be opposed to the progress of the flames for a considerable time, in consequence of the rapidity with which they spread through the numerous passages, lobbies, staircases, etc., which had been constructed at various periods for the convenience of a ready communication between the two Houses and their committee-rooms and offices. The fire continued to rage throughout the night, and was not extinguished for several days. The Houses and offices were destroyed, except the bare walls. The fire originated from two cart-loads of wooden Exchequer tallies having been burnt in the furnaces or stoves connected with the flues passing beneath the flooring of the House of Lords becoming red-hot, and thus igniting the dry timber about them.

Turner at this time was living in Queen Anne Street, West, and within easy reach of the Houses of Parliament, and the "actuality" of the conflagration would have appealed to him. He was not, however, the only artist to obtain an "advertisement" out of the fire, for at the Royal Academy of 1835 J. Taylor, Jun., an architect, exhibited a "View of the remains of St. Stephen's Chapel, taken from the roof of the Speaker's Gallery as it appeared on the morning after the fire of the 16th October 1834." Two other artists were early in the field—in the same Academy—with designs for the new Houses. But it was Turner's genius which handed down to us a vivid impression of the great fire. We know from Leslie's



*Life* that among the spectators were John Constable and his son, who viewed the conflagration from a hackney coach on Westminster Bridge.

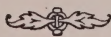
Turner painted more than one large picture of the fire, of which he made many pencil drawings and water-colour sketches, as may be seen from Mr. A. J. Finberg's *Inventory* of the Turner Bequest (pp. 909-910). There are two large pictures, very nearly of the same size and almost identical in scheme. Both were exhibited in 1835, one at the Royal Academy, No. 294, and the other at the British Institution, No. 58 (the size of the latter is given in the catalogue as 54 in. by 66 in., which dimensions probably include the frame). It may possibly be that these two exhibits are of one and the same picture, as in several instances Turner exhibited at the British Institution pictures which had previously been hung at the Academy. But in the British Institution of the following year (1836) he exhibited, No. 69, another of the same subject with a slightly different title, "Fire of the House of Lords," with the size given as 51 in. by 27 in., which is probably a misprint. Only two of these three exhibits have been traced: (1) the picture here described, and (2) the picture said to have been bought from Turner by Mr. John Marshall of Coniston, and lent by his descendant to Leeds in 1868 and to the Old Masters, Burlington House, in 1883, and of which the size is  $36\frac{1}{2}$  in. by  $48\frac{1}{2}$  in. There is another version which we need not now discuss.

It is impossible now to decide which of the two larger versions was the Academy picture, though Messrs. Christie claim this distinction for our version. The catastrophe was still fresh in the minds of the public, and seen through Turner's eyes it would have a fresh lease of life. The view is taken from the Surrey side of the Thames, near Westminster Bridge, which towers on the right of the picture in subdued grey tones, and is crowded with figures. In the distance through the clouds of flame and smoke appear the towers of Westminster Abbey; on the river are numerous boats and rafts with people, and all along the foreshore are crowds of spectators. Thornbury, *Life and Correspondence of Turner* (one volume edition, p. 313), quoting Ruskin, tells us that it "was almost entirely painted on the walls" of the Academy, to which he frequently sent his canvas imperfect and sketchy, trusting entirely to varnishing days for the completion of his picture. It was astonishing what he accomplished on those days. He was "always the first to arrive at the Academy on those occasions, arriving there frequently as early as four o'clock, and never later than six; and he was invariably



the last to quit in the evening." We have an independent evidence of Turner finishing his Academy pictures on the walls in a letter from John Scarlett Davis, a well-known artist of the period, and an occasional exhibitor at the Academy, to David Cox's pupil Ince (quoted by Thornbury, pp. 452-453): "I have no artistical chat for you, further than that Turner has painted a large picture of the Burning of the Two Houses of Parliament; but I have heard it spoken of as a failure—a devil of a lot of chrome. He finished it on the walls the last two days before the Gallery [*i.e.*, the Academy] opened to the public. I am told it was good fun to see the great man whacking away with about fifty stupid apes standing round him, and I understand he was cursedly annoyed—the fools kept peeping into his colour box and examining all his brushes and colours."

The history of this picture so far as can now be ascertained is as follows: Its first recorded owner was Mr. Charles Birch, of Westfield House, Edgbaston, "whose cabinet of British art has justly obtained a more than local celebrity." Mr. Birch exhibited it at the Royal Birmingham Society of Artists, 1852, No. 114; and as it was not included in his sale at Foster's, in Pall Mall, on 15 February 1855, he must have disposed of it privately, for in the same year it was sent by Lloyd, Brothers and Co., the city art dealers, to Foster's, where it was sold on 13 June 1855, lot 59, for 810 guineas, and was purchased by Wallis. It was next in the collection of Mr. C. J. Palmer, of Portland Place, London, was sold at Christie's in May 1868, and was bought by Messrs. Agnew for 1,455 guineas. It was sold to Mr. J. Graham, from whom it was acquired privately for or by Mr. Holbrook Gaskell, of Woolton, near Liverpool, by whom it was lent to the Old Masters Exhibition at Burlington House in 1885, No. 197, and again at the same place in 1907, No. 113. At Mr. Gaskell's sale in June 1909 this splendid picture fetched 12,500 guineas, the highest price but one up to that time paid for a picture by Turner. A photogravure of it appeared in the Gaskell catalogue. Its first public appearance in the New World was at Messrs. Knoedler's "Exhibition of Old Masters," New York, January 1911, in the catalogue of which it is illustrated. It is recorded and described in all the books on Turner, notably Sir Walter Armstrong's monograph, 1902, pp. 117 and 236, and C. F. Bell's *Exhibited Works of Turner*, 1901, pp. 128-129.









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See Abbinacum 1884, Oct 4

For Holboell's Garden See "Hofmann's" History  
of Botany" p. 563



*M. D. 1909*

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June 24  
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CATALOGUE  
OF  
The Important Collection of  
**MODERN PICTURES**  
AND  
**WATER COLOUR DRAWINGS**

OF  
**HOLBROOK GASKELL, ESQ.**

Deceased; late of Woolton, near Liverpool

*See also Christie's June 11/1909*

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

**MESSRS. CHRISTIE, MANSON & WOODS**

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On **THURSDAY, JUNE 24, 1909**

**AND FOLLOWING DAY**

AT ONE O'CLOCK PRECISELY

—NOTES—

May be viewed Three Days preceding, and Catalogues had,  
at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street*,  
*St. James's Square, S.W.*

L. 52717



## CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.



# CATALOGUE.

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## First Day's Sale.

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On THURSDAY, JUNE 24, 1909,

AT ONE O'CLOCK PRECISELY.

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### PICTURES.

#### ENGLISH SCHOOL.

R. ANSDELL, R.A., 1859.

1 SPANISH GOSSIP

85 *Letter* 39½ in. by 52 in.  
*From the Collection of J. Pender, Esq., 1873 500/p*

R. BEAVIS, 1875.

19 2 A BEDOUIN ENCAMPMENT IN SYRIA

21 in. by 30 in.

R. BEAVIS, 1875.

21 3 EN ROUTE TO MOUNT SINAI

21 in. by 30 in.



## BONINGTON.

- 38 <sup>ag</sup> 4 THE INTERIOR OF A FRENCH FISHERMAN'S COTTAGE  
20½ in. by 26 in.

## SIR A. W. CALLCOTT, R.A.

- 58 5 A LANDSCAPE, with a peasant, boy, and dog: Evening  
49 in. by 41 in.  
*Sally* From the Collection of J. Gillott, Esq., 1872 410/6  
Exhibited at Burlington House, 1875

## J. CAWSE.

- 8 6 INTERIOR OF A ROADSIDE PUBLIC-HOUSE, NEAR PORTSMOUTH  
24½ in. by 29½ in.

## HON J. COLLIER.

- 15 7 A DAUGHTER OF EVE  
20 in. by 15¾ in.

## J. CONSTABLE, R.A.

- 8400 8 ARUNDEL MILL AND CASTLE  
(1000)

*Arundel* A view on the river, with old buildings on the right,  
Arundel Castle on the spur of the hill beyond. Two boys  
in the foreground

(Kag) 27 in. by 37 in.

The last picture painted by the Artist

Exhibited at the Royal Academy, 1837 No 193 not 11

Exhibited at the International Exhibition, 1862 *See London*

Exhibited at Burlington House, 1871 No 30

Exhibited at Burlington House, 1885 <sup>4</sup> (Kag) No 64

Exhibited at Blackburn, 1907

See Illustration

Constable, sale at Foster's Son,  
May 16, 1838, lot 81, 75-g.

"abundance of fine tones and of that  
'serenity' in which the artist excelled"  
*Athen.* Oct. 4, 1884, p. 438.









T. S. COOPER, R.A., 1852.

9 FOUR COWS IN A STREAM: CANTERBURY MEADOWS

130 19½ in. by 27½ in.  
 947 From the Collection of J. Pender, Esq., 1873 3/0p

D. COX, 1852.

10 COUNTING THE FLOCK: A scene near Bettws-y-Coed

900 23 in. by 33½ in.  
 ag Exhibited at the Royal Jubilee Exhibition, Manchester,  
 1887  
 From the Collection of H. W. F. Bolckow, Esq., 1888 1980p  
 Exhibited at the David Cox Exhibition, Birmingham,  
 1890  
 30/4/26

D. COX, 1843.

11 WASHING-DAY

1200 A landscape, with a peasant-woman and child at a  
 97 stream; beyond, a cottage, and washing hung out to dry  
 17 in. by 24½ in.  
 (vs 7) From the Collection of J. Gillott, Esq., 1872 900p  
 Exhibited at the David Cox Exhibition, Liverpool,  
 1875  
 Exhibited at the David Cox Exhibition, Birmingham,  
 1890  
 30/4/26

D. COX, 1851.

12 FLYING THE KITE: A WINDY DAY

1670 A view over a sandy common, with a peasant woman  
 97 and three children  
 18 in. by 28 in.  
 (vs 7) Exhibited at the David Cox Exhibition, Birmingham,  
 1890  
 30/4/26



## D. COX, 1852-3.

- 1100 13 THE RIVER LLUGWY, BETTWS-Y-COED, with a  
 peasant watering horses  
 17½ in. by 25 in.

## D. COX.

- 420 14 THE WELSH FUNERAL  
 21 in. by 29½ in.  
*From the Artist's Sale, 1873 730 p.*  
*Exhibited at the David Cox Exhibition, Birmingham,*  
 1890  
 Volume 6

## D. COX.

- 20 15 THE BIG MEADOW, behind the "Royal Oak," Bettws-y-Coed  
 14½ in. by 20½ in.  
*Exhibited at the David Cox Exhibition, Liverpool, 1875*

## D. COX.

- 20 16 THE YEW TERRACE, HADDON HALL  
 On panel—13 in. by 17 in.

## W. DANIELS, 1871.

- 28 17 THE ORANGE-GIRL  
 23½ in. by 18½ in.

## E. DUNCAN, 1850.

- 28 18 A SHIPWRECK ON THE CALF OF MAN  
 24 in. by 41½ in.

## A. L. EGG, R.A.

- 11 19 KATHARINA AND PETRUCHIO—"The Taming of the Shrew,"  
 Act iv., scene 1.  
 15½ in. by 26½ in.  
*From the Collection of J. Farnworth, Esq., 1874*







A. L. EGG, R.A.

- 18 20 PETER THE GREAT'S FIRST INTERVIEW WITH CATHERINE,  
HIS FUTURE EMPRESS

*A Finished Study for the large picture*

12 in. by 18½ in.

A. ELMORE, R.A., 1868.

- 33 21 "TWO WOMEN SHALL BE GRINDING AT THE MILL, ETC."—  
*Matthew xxiv. 41*

13¾ in. by 17½ in.

*From the Collection of J. Farnworth, Esq., 1874*

T. FAED, R.A., 1869.

- 22 ONLY HERSELF

190

King

Alone with her thoughts! as a song may awaken  
Some scenes long forgotten—some haunts long forsaken;  
So the laughter of childhood has brought back her home.  
But alas! for the vision! she's alone—all alone!

30 in. by 21 in.

*Exhibited at the Royal Academy, 1869*

3014726

SIR LUKE FILDES, R.A., 1879.

- 23 THE RETURN OF A PENITENT

920

"And every woe a tear may claim,  
Except an erring sister's shame."—*Byron*

*Sampson.* 52 in. by 100 in.

*Exhibited at the Royal Academy, 1879*

*Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887*

*Exhibited at Warrington, 1898*

*Exhibited at Liverpool, 1908*

*See Illustration*



SIR LUKE FILDES, R.A., 1881.

- 200 24 A VENETIAN  
*Ley* 58 in. by 40 in.  
*Exhibited at the Royal Academy, 1881*  
*Exhibited at Warrington, 1898*

SIR LUKE FILDES, R.A., 1876.

- 240 25 ROSA SIEGA: A VENETIAN PEASANT-GIRL  
*gg* 32½ in. by 22 in.  
*Exhibited at Warrington, 1898*

SIR LUKE FILDES, R.A., 1876.

- 40 26 HOURS OF IDLENESS  
*Sawyer* 32½ in. by 15½ in.  
*Exhibited at Warrington, 1898*

LADY FILDES, 1876.

- 17 27 A HOUSE ON THE GRAND CANAL, VENICE  
 8¼ in. by 11 in.

W. P. FRITH, R.A., 1843.

- 95 28 DOLLY VARDEN  
*127* On panel—22 in. by 18 in.  
*From the Collection of T. Creswick, R.A.*  
*From the Collection of Col. Holdsworth, 1881*

W. P. FRITH, R.A., 1877.

- 15 29 AN EPISODE IN THE LIFE OF SHELLEY, THE POET  
 24½ in. by 19½ in.

SIR J. GILBERT, R.A., 1856.

- 22 30 THE SPANISH SCHOOLMASTER  
27 in. by 20½ in.

F. GOODALL, R.A., 1870.

- 10 31 A WELL NEAR CAIRO  
8½ in. by 14½ in.

F. GOODALL, R.A., 1863

- 9 32 AN ITALIAN WOMAN AND CHILD  
9¼ in. by 7¾ in.

SIR J. WATSON GORDON, P.R.S.A.

- 90 33 PORTRAIT OF SIR WALTER SCOTT, in dark green  
coat and yellow vest, with black stock  
Oval—29½ in. by 24½ in.  
? 1906, 400 ft

PETER GRAHAM, R.A., 1875.

- 410 34 DRIVING HOME THE FLOCK  
23½ in. by 35½ in.  
L<sub>0</sub>

PETER GRAHAM, R.A., 1867.

- 205 35 A SPATE IN THE HIGHLANDS  
23½ in. by 17½ in.  
L<sub>0</sub>

G. F. HARGITT, 1860.

- 6 36 HIGHLAND CATTLE, Loch Mahaick, on the hills above Doune,  
Perthshire  
12 in. by 27½ in.



T. HARTLEY.

- / 37 AN ORIENTAL LADY  
Oval—27 in. by 22 in.

E. HAYES, R.H.A., 1862.

- 2 4 38 HOLY ISLAND, ISLE OF ARRAN  
15 in. by 53 in.

E. HAYES, R.H.A., 1865.

- 2 2 39 THE MOUTH OF THE RIVER TYNE  
19½ in. by 31 in.

J. HENDERSON.

- 5- 40 A SQUALL ON THE COAST  
15½ in. by 19 in.

J. R. HERBERT, R.A., 1873.

- 4 41 A WEIR, NEAR LLANGOLLEN  
12¼ in. by 20¼ in.

J. R. HERBERT, R.A.

- 3 42 A CANAL, NEAR LLANGOLLEN  
12¼ in. by 20¼ in.

WILFRID V. HERBERT, 1873.

- 15- 43 DEUS JUSTUS ET MISERICORS

"Life is real, life is earnest,  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul."

H. W. Longfellow

36 in. by 88 in.

*Exhibited at the Royal Academy, 1873.*

WILFRID V. HERBERT, 1874.

## 5 44 SUMMER SONG

29 in. by 50 in.

*Exhibited at the Royal Academy, 1874*

J. F. HERRING, SEN., 1846.

320 45 FEEDING THE HORSES  
29

56½ in. by 43½ in.

*Engraved*

J. E. HODGSON, R.A., 1873.

## 32 46 A MOORISH WOMAN

*On panel—*7½ in. by 5½ in.

F. HOLL, R.A., 1878.

140 47 THE EMIGRANT'S DEPARTURE  
J. H. Hing

35½ in. by 28 in.

J. HOLLAND, 1860.

280 48 THE DOGE'S PALACE AND THE DOGANA, VENICE  
29

11½ in. by 22½ in.

*Exhibited at Blackburn, 1907*  
10/11/26

J. HOLLAND.

## 20 49 GREENWICH FAIR AND HOSPITAL

26½ in. by 36 in.

J. HOLLAND, 1858.

## 50 50 A CANAL SCENE, VENICE

22 in. by 15¾ in.

*From the Collection of Baron A. Grant, 1877**Exhibited at Glasgow, 1901*  
W. R. R. R. R.



## J. HOLLAND.

- 62 51 THE GRAND CANAL, VENICE, with the Church of the Carmine  
12 in.—circular

coluted

## J. HOLLAND.

- 20 52 THE DOGANA, VENICE  
12 in.—circular

## J. HOLLAND.

- 20 53 THE PAINTED HALL, GREENWICH HOSPITAL  
 $9\frac{3}{4}$  in.—circular

## J. C. HOOK, R.A., 1868.

- 400 54 ARE CHIMNEY-SWEEPERS BLACK?  
28 in. by  $43\frac{1}{2}$  in.  
Exhibited at the Royal Academy, 1868  
From the Collection of J. Farnworth, Esq., 1874 2420/-  
From the Collection of Baron A. Grant, 1877 1120/-  
June 11, 1880

## HAYNES KING, 1863.

- 5- 55 AT THE SPRING  
 $9\frac{3}{4}$  in. by  $6\frac{3}{4}$  in.

## E. LADELL.

- 12 56 DEAD MALLARD AND STILL LIFE ON A TABLE  
 $13\frac{1}{2}$  in. by  $17\frac{1}{2}$  in.

## G. LANCE.

- 14 57 FRUIT ON A TABLE  
 $13\frac{1}{2}$  in. by  $17\frac{1}{2}$  in.

## SIR E. LANDSEER, R.A.

- 11 58 A WHITE HORSE IN A STABLE  
12 in. by  $9\frac{3}{4}$  in.  
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

- 17 59 A STUDY OF TWO RAMS' HEADS  
Oval— $7\frac{1}{2}$  in. by  $8\frac{1}{2}$  in.

H. LAWRENCE.

- 10/6 60 PORTRAIT OF LORD LEIGHTON, P.R.A.  
9 in. by 7 in.

J. F. LEWIS, R.A., 1864.

- 490 King 61 THE HOSH (COURTYARD) OF THE COPTIC  
PATRIARCH'S HOUSE, CAIRO

The Patriarch is dictating to his Secretary despatches  
to a convent in the desert, to be conveyed by the Arabs in  
waiting

*On panel—44 in. by 43 in.*

*Exhibited at the Royal Academy, 1864*

*From the Collection of W. Leaf, Esq., 1875 1850/6*

*Exhibited at Paris, 1878*

*Exhibited at Glasgow, 1901*

J. LINNELL, SEN., 1851-66.

- 62 THE SAND-CART

560 9/ A view on the Surrey hills, with peasants loading a cart  
at a sand-pit by the side of a road

*On panel— $25\frac{1}{2}$  in. by  $36\frac{1}{2}$  in.*

*Exhibited at Burlington House, 1883*

J. LINNELL, SEN.

- 63 GILLINGHAM ON THE MEDWAY

620 9/7  $35\frac{1}{2}$  in. by  $71\frac{1}{2}$  in.

*From the Collection of J. Farnworth, Esq., 1874 1250/6.*



J. LINNELL, SEN., 1865.

## 320 64 THE COMING STORM

Sully

Peasants driving a flock of sheep along a road in the foreground

19 in. by 27½ in.

*From the Collection of Col. Holdsworth, 1881* 590p

J. LINNELL, SEN., 1829.

## 65 THAMES FISHERMEN

110 ag

In the foreground, three figures in a punt full of eel-baskets; one is pushing the punt off from the bank; another is stooping over the water, in which his red cap is reflected

*On panel—9¼ in. by 15 in.**Exhibited at Burlington House, 1883*

W. LOGSDAIL.

## 66 A WATER DOORWAY, VENICE

32

21½ in. by 16½ in.

*Exhibited at the Royal Academy, 1895*

SIR. J. E. MILLAIS, P.R.A., 1855.

## 67 THE RESCUE

1200

ag

Interior of a burning house; a fireman is descending the staircase carrying three children, whose mother kneels on the stairs and holds out her arms to receive them; the roofs of the neighbouring houses, lit up by the approach of dawn, are seen through the staircase window; the upper part of the picture is filled with smoke

47 in. by 33 in.

*Exhibited at the Royal Academy, 1855**From the Collection of J. Arden, Esq., 1879* 1250p.*Exhibited at Burlington House, 1898**Exhibited at Newcastle, 1904**Exhibited at the Irish International Exhibition, 1907**See Illustration**See Ruskins, "Notes on Pictures", 1902  
ii, p. 20.*







SIR J. E. MILLAIS, P.R.A., 1867.

## 68 JUST AWAKE

800  
ag

A fair-haired child, sitting up in bed, looking upwards;  
a bird-cage hangs above  
35 in. by 27 in.

*Exhibited at the Royal Academy, 1868**From the Collection of J. Hargreaves, Esq., 1873 1350p*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

*Exhibited at the Guildhall, 1897**Exhibited at Burlington House, 1898**Engraved by T. O. Barlow, R.A.*

MILLAIS.

## 69 CLANDESTINE CORRESPONDENCE

10

29 in. by 18½ in.

G. MORLAND.

## 70 A COTTAGE FIRESIDE

300

Two peasant-children with a dog before a fire, on  
*Sample* which a pot is boiling  
40 in. by 40 in.

G. MORLAND.

## 71 RUBBING DOWN THE POST-HORSE

600  
ag

11½ in. by 14¾ in.

3014126

W. MÜLLER, 1844.

## 72 GILLINGHAM ON THE MEDWAY

410

do

Two boys in a boat in the foreground

28 in. by 20½ in.

*Exhibited at Glasgow, 1901**2 ~~18~~ Bullcock, 1870, 360p.*



W. MÜLLER, 1839.

50 73 EVENING

A road by a stream, with a cottage under some trees  
children and cows

31½ in. by 25 in.

*Exhibited at Bradford, 1873**From the Collection of T. Howard, Esq., 1873**From the Collection of W. Dunlop, Esq., 1904*

W. MULREADY, R.A.

50 74 A WOODY LANDSCAPE, with peasant children by a stream  
24½ in. by 29½ in.

A. NASMYTH.

20 75 A LANDSCAPE, with a cottage and figures, near Edinburgh  
*On panel—11 in. by 15¾ in.*

P. NASMYTH, 1829.

440 76 A LANDSCAPE, with a windmill on rising ground; a  
peasant on a road in the foreground; stormy weather  
ay  
*On panel—11½ in. by 15½ in.*  
*From the Murrieta Collection, 1892 630p*

P. NASMYTH.

250 77 SONNING-ON-THE-THAMES  
20  
*On panel—12 in. by 18½ in.*

NASMYTH.

4 78 A WOODY LANDSCAPE, with peasants and cows  
*On panel—8¾ in. by 11¾ in.*







ERSKINE NICOL, A.R.A., 1865.

- 260 *wall* 79 THE EJECTED TENANT  
36 in. by 26 in.

J. W. OAKES, A.R.A., 1867.

- 38 80 THE BASS ROCK: Wind against tide  
34½ in. by 49½ in.  
*Exhibited at the Royal Academy, 1867*

WALLER H. PATON, R.S.A., 1860.

- 12 81 LARGO BAY, NEAR LEITH, FIFE  
15¾ in. by 44½ in.

J. PHILLIP, R.A.

- 1050 *wall* 82 LA LOTERIA NACIONAL: READING THE NUMBERS

51 in. by 66½ in.

*Exhibited at the International Exhibition, 1873*

*From the Collection of S. Mendel, Esq.*

*From the Collection of Baron A. Grant, 1877 3000*

*Exhibited at Aberdeen, 1881*

*See Illustration*

J. PHILLIP, R.A., 1864.

- 400 *y* 83 A CIGARERA TAKING A QUIET WHIFF  
23½ in. by 19½ in.

*Exhibited at the International Exhibition, 1873*

*From the Collection of F. T. Turner, Esq., 1878 15206*

*Exhibited at Aberdeen, 1881*

*Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887*

J. PHILLIP, R.A., 1851.

- 130 *w* 84 A SCOTCH BAPTISM

*On panel—16½ in. by 24½ in.*

*From the Collection of J. Heugh, Esq., 1860 2778.*

J. PHILLIP, R.A., 1852.

- 16 85 A SCENE FROM "OLD MORTALITY": TAKING A BRIBE  
*On panel—13½ in. by 11½ in.*

P. F. POOLE, R.A., 1864.

- 45- 86 PICK-A-BACK  
 23½ in. by 19½ in.

E. F. D. PRITCHARD, 1853.

- 4 87 A FROSTY MORNING: A view on the river Dyle, Belgium;  
 Wavre in the distance  
 29½ in. by 47½ in.  
*Exhibited at the Royal Academy, 1853*

A. PROVIS, 1872.

- 9 88 THE YOUNG BROOD  
 9½ in. by 13½ in.

H. ROYLE.

- 32 89 A SUNNY MORNING  
 13½ in. by 9½ in.

W. SHAYER, SEN.

- 10 90 RESTING BY THE WAY  
 18 in. by 13½ in.

C. STANFIELD, R.A.

- 58 91 OFF CALAIS: A stiff breeze  
 23½ in. by 39 in.  
*From the Collection of J. Farnworth, Esq., 1874 1100/.*  
 mitchell

## C. STANFIELD, R.A., 1843-56.

- 42 92 A VIEW ON THE UPPER ARNO  
28½ in. by 41½ in.

## J. STARK.

- 170 93 A WOODY ROAD SCENE, with a cottage; cows coming  
Hing down to water at a pool in the foreground  
On panel—19 in. by 15 in.  
Exhibited at Burlington House, 1878

## J. STARK.

- 30 94 A VIEW IN WINDSOR PARK, with peasants and carts  
21½ in. by 17 in.

## A. STOCKS, 1873.

- 20 95 MENDING THE OLD CRADLE  
"Wearied with toiling for his daily bread,  
To labour he anew by love is led."  
50½ in. by 41½ in.  
Exhibited at the Royal Academy, 1873

## SIR L. ALMA-TADEMA, R.A.

- 1100 96 "ROSE OF ALL THE ROSES"  
y On panel—14¾ in. by 9 in.  
Exhibited at the Royal Academy, 1886  
Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887  
Exhibited at Warrington, 1898  
Exhibited at Glasgow, 1901  
Exhibited at Newcastle, 1904



J. M. W. TURNER, R.A.

12,500 97 THE BURNING OF THE HOUSES OF LORDS AND  
(£000) COMMONS, OCTOBER 16, 1834ag  
(v. Huj)

View taken from the Surrey side, near Westminster Bridge, which is seen on the left crowded with figures; in the right distance, through the flames and smoke, appear the towers of Westminster Abbey; sky lit up by the flames; numerous boats crowded with figures

35 in. by 47½ in.

Exhibited at the Royal Academy, 1835 NO 294

From the Collection of C. J. Palmer, Esq., of Portland

Place, <sup>May</sup> 1868 1455p

From the Collection of J. Graham, Esq.

Exhibited at Burlington House, 1885

Exhibited at Burlington House, 1907

See Illustration April 28, 1888, N. V. 1500p) same  
~~April 28, 1888, 1500p~~

J. M. W. TURNER, R.A.

## 860 98 THE DEVIL'S BRIDGE, ST. GOTHARD

Pully

The Bridge, with the torrent rushing underneath, occupies the centre of the picture; crossing it, are soldiers with baggage, mules, &c.; on either side rise high precipitous cliffs circa 1815

31 in. by 24 in.

From the Collection of J. Allnutt, Esq., 1863 95p

From the Collection of G. R. Burnett, Esq., 1875 900p

Exhibited at Burlington House, 1885

Exhibited at Burlington House, 1907

Christies 19. 11. 20 lot 151

G. VINCENT.

## 45 99 THE RUINS OF AN ABBEY NEAR NORWICH, with peasants, cattle and sheep

On panel—25 in. by 20½ in.

From the Collection of C. Hancock, Esq., 1881

Exhibited at Glasgow, 1901

lot 97  
+ Sale: Lloyd, Brothers & Co., the City and Dealers, at  
Fosters, Pall Mall, June 13, 1855, lot 59,  
810p (Wallis). Cat. by Graves.

J. H. MacGadden.  
See Thornbury's "Turner",  
1 vol. ed. 452-3.

"Even Turner never  
delivered a grander  
or more majestic  
dramatic motive in  
landscape." Artisan  
Oct 4/84, p 438



Turner's picture, "The Burning of the Houses of Lords and Commons," which has been sold for 12,500 guineas, was the subject at the time of its painting of much unfavourable criticism. Writing to a friend in 1835 Scarlett Davies says:—"Turner has painted a large picture of the burning of the two Houses of Parliament; but I have heard it spoken of as a failure—a devil of a lot of chrome. He finished it on the walls the last two days before the gallery opened to the public. I am told it was good fun to see the great man whacking away with about fifty stupid apes standing round him, and I understand he was cursedly annoyed—the fools kept peeping into his colour-box and examining all his brushes and colours."

*Daily Chronicle 26.6.09.*



## H. WALLIS.

100 ELAINE

280  
cy

"In her right hand the lily, in her left  
The letter; all her bright hair streaming down;  
And all the coverlet was cloth of gold  
Drawn to her waist, and she herself in white,  
All but her face, and that clear-featured face  
Was lovely, for she did not seem as dead,  
But fast asleep, and lay as though she smiled."—*Tennyson*

24½ in. by 50 in.

*Exhibited at the Royal Academy, 1861**From the Collection of T. E. Plint, Esq., 1862 110s**From the Collection of J. Pender, Esq., 1873 900/1.*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

## E. M. WARD, R.A., 1873.

101 EVE OF ST. BARTHOLOMEW: Visit of Charles IX.,

Catherine de Médecis, and the Duc d'Anjou to Admiral  
Coligny, after his attempted assassination on the point  
of the massacre

48  
Sampson

"Charles IX., accompanied by his mother and brother, visited the suffering Coligny. During the visit, the sombre and menacing attitude of some, the whisperings, the goings and comings, the signs of want and respect in persons near the apartment, and the murmured conversation of the King with Coligny, excited the anger of Catherine and her son. On his arrival, the King first ordered the Admiral's people to leave the room, except Teligny and his wife (the son-in-law and daughter of Coligny)."—*Rene de Bouille*

51 in. by 62 in.

*Exhibited at the Royal Academy, 1873*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

## MRS. E. M. WARD, 1873.

## 102 CHATTERTON

30

"Each Saturday he, Chatterton, returned from Colston's (The Bristol Bluecoat) School . . . and hastened home to the happy solitude of the attic he had appropriated as his study under his mother's roof . . . His delight was to lock himself up in his little garret, with his books, papers, and drawing materials, and there . . . he is found with his parchments, great piece of ochre in a brown pan, pounce-bags full of charcoal-dust, and also a bottle of black-lead powder . . . Mrs. Edkins (his foster-mother) relates—when she could get into his room she would; once he put his foot on a parchment on the floor to prevent her taking it up, saying, 'You are too curious and clear-sighted; I wish you would bide out of the room. It is my room.'"—*Vide* Daniel Wilson's "Life of Chatterton."

36 in. by 43 in.

*Exhibited at the Royal Academy, 1873*

*Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887*

*Exhibited at Warrington, 1898*

## MRS. E. M. WARD, 1877.

## 103 WASHING-DAY AT THE LIVERPOOL DOCKS

10

8½ in. by 7 in.

*Exhibited at Warrington, 1898*

## J. WARD, R.A.

## 104 A LANDSCAPE, with a white horse and sheep in a storm

20

12 in. by 14 in.

20141-26

## T. WEBSTER, R.A.

## 105. HIDE AND SEEK

41

*On panel—25 in. by 38½ in.*

*Exhibited at the Royal Academy, 1856*

*From the Collection of J. Farnworth, Esq., 1874*

## T. WEBSTER, R.A.

- 13 106 A PEASANT LIGHTING HIS PIPE  
*On panel—11½ in. by 9½ in.*

## J. WILSON.

- 6 107 SHIPPING AT THE MOUTH OF A HARBOUR  
*11¾ in. by 21½ in.*

## R. WILSON, R.A.

- 70 108 A SCENE IN ITALY, with a ruin and two peasants near a pool  
*12 in. by 16½ in.*  
*Exhibited at Burlington House, 1907*

## H. WOODS, R.A., 1882.

- 39 109 BARGAINING FOR AN OLD MASTER: VENICE  
*32½ in. by 46½ in.*  
*Exhibited at the Royal Academy, 1882*  
*Exhibited at Warrington, 1898*

## H. WOODS, R.A., 1878

- 9 110 A COUNTRY STUDIO  
*8 in. by 18 in.*  
*Exhibited at Warrington, 1898*

## CONTINENTAL SCHOOLS.

- 12 111 A DUTCH COURTYARD  
*On panel—15½ in. by 13 in.*

## O. ACHENBACH, 1874.

- 200 112 STA. LUCIA EN FÊTE, NAPLES  
*55 in. by 77 in.*  
*Tooth*



## AUGUSTE BONHEUR.

## 113 GOING TO MARKET

60

66½ in by 57½ in.

*Exhibited at the Royal Academy, 1873*

## ROSA BONHEUR, 1860.

## 114 THE MEADOW: Horses and oxen at pasture

440

*Wallis*

20 in. by 33½ in.

*From the Collection of J. Hargreaves, Esq., 1873**Exhibited at Blackburn, 1907*

## HENRIETTE BROWNE.

## 115 THE TOILET

50

*ag**On panel—10¼ in. by 8 in.*

## E. CASTAN, 1872.

## 116 "TRUST"

84

*On panel—10¼ in. by 8 in.*

## JULES DUPRÉ.

## 117 A LANDSCAPE, with three cows at a pool in the foreground

410

*ag*

7¼ in. by 9¼ in.

## ED. FRÈRE, 1860.

## 118 THE BONFIRE

72

*Wallis**On panel—16 in. by 12½ in.**From the Collection of G. G. Nicol, Esq., 1873, for  
whom it was painted*

ED. FRÈRE, 1853.

## 119 LA BELLE BLANCHISSEUSE

*On panel—* $17\frac{1}{2}$  *in. by*  $14\frac{1}{2}$  *in.**From the Collection of R. C. Naylor, Esq. of Hooton Hall, 1875*

ED. FRÈRE, 1872.

## 120 A MOTHER AND TWO CHILDREN

*On panel—* $16\frac{1}{2}$  *in. by*  $12\frac{1}{2}$  *in.*

C. VAN HAANEN, 1882.

## 121 THE COBBLER'S SHOP, VENICE

*On panel—* $22\frac{1}{2}$  *in. by 15 in.**Exhibited at Warrington, 1898*

J. L. E. MEISSONIER.

## 122 HEAD OF A HORSE: A study for the picture "1807"

*On panel—* $4\frac{1}{2}$  *in. by*  $5\frac{3}{4}$  *in.**From the Artist's Sale, 1893*

ADOLPHE PIOT, 1872.

## 123 THE VOW

*48 in. by 36 in.*

A. E. PLASSAN, 1862.

## 124 LA PRIÈRE

*On panel—* $10\frac{1}{2}$  *in. by 8 in.**From the Collection of G. G. Nicol, Esq., 1873*

F. ROYBET, 1871.

## 125 THE CONSPIRATOR

*On panel—15 in. by 10 in.*

C. SEILER, 1890.

- 145 a 126 AN ARGUMENT  
On panel— $8\frac{1}{2}$  in. by  $10\frac{1}{2}$  in.

VERBOECKHOVEN.

- 11 127 EWES, LAMB AND POULTRY  
On panel—6 in. by 9 in.

J. G. CUYP.

- 28 128 FISHERFOLK ON THE SHORE AT SCHEVENINGEN  
On panel—27 in. by 36 in.

FLEMISH SCHOOL.

- 1 129 HEAD OF SAINT PETER, with red cloak  
On panel—18 in. by 13 in.

f 45-467. 12.6.

*End of First Day's Sale*



## Second Day's Sale.

On FRIDAY, JUNE 25, 1909,

AT ONE O'CLOCK PRECISELY.

### DRAWINGS.

#### ENGLISH SCHOOL.

*Unframed.*

H. K. BROWNE (PHIZ).

- 130 THE ORIGINAL SKETCHES FOR "LITTLE DORRIT"—*pencil*  
520      *and pen and ink*  
      *Sabin*      *Forty-two in a leather case*

H. K. BROWNE (PHIZ).

- 131 THE ORIGINAL SKETCHES FOR "A TALE OF TWO CITIES"  
500      —*pencil*  
      *So*      *Seventeen in a leather case*

SIR A. W. CALLCOTT, R.A.

- 132 A RIVER SCENE, with a barge and an angler  
      3 $\frac{3}{4}$  in. by 5 $\frac{1}{4}$  in.

G. CHAMBERS.

- 133 A HARBOUR: Moonlight; A RIVER SCENE, by R. T.  
      PRITCHETT; &c. 5

D. COX.

- 134 A LANDSCAPE, with horses and figures at a stream  
*13* 7 in. by 10 in.

D. COX.

- J* 135 FOUR STUDIES OF FIGURES 4

D. COX.

- 136 A RIVER SCENE, with a barge—*sepia*  
 9½ in. by 13½ in.

D. COX.

- 137 HALF A MILE FROM DINAR MOWDDY — *pen and ink*;  
 POLLARD WILLOWS; and BEECH-TREES—*pencil and*  
*chalk* 3

T. FAED, R.A.

- 138 THE ERRAND-BOY—*sepia*; CHAUCER'S DREAM OF FAIR  
 WOMEN, by W. MULREADY, R.A.—*pen and ink*; and A  
 STUDY OF HANDS—*ditto* 3

BIRKET FOSTER.

- 139 A HIGHLAND COTTAGE  
 6¾ in. by 9¾ in.

J. D. HARDING.

- 10 1/2 King* 140 A WOODY LANDSCAPE, with figures  
 9½ in. by 13½ in.

W. HUNT.

- 141 A COTTAGE; &c. 3

J. LINNELL, SEN.

- 142 A LANDSCAPE, with woodmen  
4 in. by 7 in.

19 ag

W. MÜLLER.

- 143 A WOODY LANDSCAPE; and AN ITALIAN FISHING-BOAT 2

D. ROBERTS, R.A., 1848.

- 144 THE RUINS OF THE TEMPLE OF OFFELINA, NUBIA  
9½ in. by 13½ in.

D. ROBERTS, R.A., 1839.

- 145 CHURCH OF ST. HELENA, BETHLEHEM  
9¼ in. by 13¼ in.

D. ROBERTS, R.A., 1836.

- 146 DURHAM  
6½ in. by 9¾ in.

J. M. W. TURNER, R.A.

- 147 SCHLOSS ELTZ, NEAR COBLENZ  
6 in. by 9 in.

14 ag

J. M. W. TURNER, R.A.

- 148 GENEVA  
9 in. by 12½ in.

25-

Paler

J. M. W. TURNER, R.A.

- 149 A RIVER SCENE, with bridge and cottages  
7¾ in. by 10¼ in.

18 ag



J. M. W. TURNER, R.A.

- 6 150 A LANDSCAPE STUDY—*sepia*; and VIA MALA 2

J. VARLEY.

- 9 151 A DISTANT VIEW OF ATHENS  
10½ in. by 17½ in.

*Framed.*

- 152 GOING TO MARKET  
15¼ in. by 9 in.

H. ALLINGHAM.

- 153 SPRING  
8 in. by 5½ in.

G. BARRET, 1839.

- 34 ag 154 A LANDSCAPE, with cattle near a lake : Sunset  
7 in. by 10 in.

G. BARRET.

- 18 ~~154~~ ag 155 A WOODLAND STREAM, with cattle  
7 in. by 10 in.

H. B. CARTER, 1846.

- 156 SCARBOROUGH CASTLE  
6¾ in. by 9¾ in.

## G. CATTERMOLÉ.

## 157 THE BARON'S HALL

25½ in. by 34½ in.

62

Roman

From the Collection of Sir F. G. Moon, Bart., 1872 535p

From the Collection of J. Heugh, Esq., 1874 420p

From the Collection of Baron A. Grant, 1877 285p

Engraved

## D. COX.

## 158 BROUGH CASTLE, NEAR KENDAL

A peasant on horseback, driving sheep along a road, in the foreground; the castle seen in the distance

240

ag

23 in. by 33 in.

Exhibited at the Art Treasures Exhibition, Manchester  
1878Exhibited at the David Cox Exhibition, Birmingham,  
1890

## D. COX, 1851.

## 159 A ROCKY SCENE, NEAR CAPEL CURIG, NORTH WALES, with drovers and cattle

200

ag

23½ in. by 34 in.

From the Collection of J. Heugh, Esq., 1874 1000p

Exhibited at the David Cox Exhibition, Birmingham,  
1890

## D. COX, 1855.

## 160 RETURNING FROM MARKET

10¾ in. by 15 in.

140

w

Exhibited at the David Cox Exhibition, Birmingham,  
1890

D. COX, 1854.

- 140 *g*  
 161 ASKING THE WAY: TAKE THE LEFT ROAD  
 14½ in. by 20¾ in.  
 From the Artist's Sale, 1873 350/-  
 Exhibited at the David Cox Exhibition, Birmingham,  
 1890

D. COX.

- 140 *eo*  
 162 A WATERMILL IN STAFFORDSHIRE  
 10½ in. by 14½ in.  
 From the Collection of W. Stone Ellis, Esq., 1877  
 Exhibited at the David Cox Exhibition, Birmingham,  
 1890

D. COX.

- 80 *eo*  
 163 A MOUNTAIN ROAD, with sheep  
 10½ in. by 26 in.  
 Exhibited at the David Cox Exhibition, Birmingham,  
 1890

D. COX.

- 410 *eo*  
 164 THE PEAT-GATHERERS: NORTH WALES  
 18¾ in. by 29 in.  
 From the Artist's Sale, 1873 670/-  
 Exhibited at the David Cox Exhibition, Birmingham,  
 1890

D. COX.

- 150 *eo*  
 165 A MOUNTAINOUS LANDSCAPE, with a flock of sheep  
 A sketch near Bolton Abbey on the reverse  
 18 in. by 26 in.  
 From the Artist's Sale, 1873 230/-  
 Exhibited at the David Cox Exhibition, Birmingham  
 1890

39/126



## D. COX.

## 166 THE SKIRTS OF A FOREST

18½ in. by 26 in.

160

King

*From the Artist's Sale, 1873 420p**Exhibited at the David Cox Exhibition, Birmingham,*

1890

*Exhibited at Warrington, 1898*

30/4/26

## D. COX.

## 167 CROSSING LANCASTER SANDS: Returning from market

10½ in. by 14¾ in.

170

g

*From the Collection of W. Stone Ellis, Esq., 1877 335p**Exhibited at the David Cox Exhibition, Birmingham,*

1890

30/4/26

## D. COX.

## 168 THE TERRACE STEPS, HADDON HALL

10 in. by 14½ in.

80

cw

*From the Collection of W. Stone Ellis, Esq., 1877 185p**Exhibited at the David Cox Exhibition, Birmingham,*

1890

## D. COX, 1830.

## 169 THE GLEANERS

7½ in. by 11½ in.

130

eo

*Exhibited at the David Cox Exhibition, Birmingham,*

1890

## D. COX.

## 170 A DISTANT VIEW OF BRISTOL AND CLIFTON; peasants and cattle in the foreground

8 in. by 12½ in.

65

eo

*Exhibited at the David Cox Exhibition, Birmingham,*

1890

D. COX, 1854.

- 80 ag 171 DRIVING HOME THE FLOCK ACROSS THE DOWNS  
10 in. by  $14\frac{1}{2}$  in.  
*Exhibited at the David Cox Exhibition, Birmingham,*  
1890

D. COX.

- 65 eo 172 A BRIDGE IN WARWICKSHIRE, with peasants and cattle  
 $7\frac{1}{4}$  in. by  $10\frac{1}{2}$  in.  
*From the Collection of W. Stone Ellis, Esq. 1877 '40f*  
*Exhibited at the David Cox Exhibition, Birmingham,*  
1890

D. COX, 1844.

- 58 eo 173 A SCENE IN BOLTON PARK, YORKSHIRE, with peasants and  
horses near the river  
 $7\frac{1}{2}$  in. by  $10\frac{1}{2}$  in.

D. COX, 1831.

- 130 eo 174 DORT, FROM THE SEA  
 $7\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.  
*Exhibited at the David Cox Exhibition, Birmingham,*  
1890  
50/11/76

D. COX, 1853.

- 165 eo 175 HAYMAKING ON A WINDY DAY  
 $7\frac{1}{4}$  in. by 11 in.  
*From the Collection of W. Stone Ellis, Esq., 1877*  
*Exhibited at the David Cox Exhibition, Birmingham,*  
1890  
50/11/76

## D. COX.

## 176 THE GARDENS OF THE TUILERIES, PARIS

20

7 in. by 8 in.

ag

*From the Collection of W. Stone Ellis, Esq.**Exhibited at the David Cox Exhibition, Birmingham,*  
1890

## D. COX.

## 177 AN OLD WINDMILL: Stormy effect

70

7½ in. by 11 in.

as

*Exhibited at the David Cox Exhibition, Birmingham,*  
1890

## D. COX, 1845.

## 178 THE PEACOCK INN, ROWSLEY

48

as

8½ in. by 11½ in.

*From the Collection of W. Stone Ellis, Esq., 1877**Exhibited at the David Cox Exhibition, Birmingham,*  
1890

## D. COX.

## 179 A LANE SCENE, SALE, CHESHIRE

50

7½ in. by 10¾ in.

Fair

*From the Collection of W. Stone Ellis, Esq., 1877 110p**Exhibited at the David Cox Exhibition, Birmingham,*  
1890

## D. COX.

## 180 CALAIS PIER

50

6¾ in. by 10 in.

ag

*From the Collection of W. Leaf, Esq., 1875**Exhibited at the David Cox Exhibition, Birmingham,*  
1890



D. COX, 1845.

- 8 181 THE TERRACE STEPS, HADDON HALL  
 $8\frac{1}{4}$  in. by  $11\frac{1}{4}$  in.  
*From the Collection of W. Stone Ellis, Esq., 1877*  
*Exhibited at the David Cox Exhibition, Birmingham,*  
 1890

D. COX, 1845.

- 12 182 THE TERRACE, HADDON HALL  
 $8\frac{1}{4}$  in. by  $11\frac{1}{4}$  in.  
*From the Collection of W. Stone Ellis, Esq., 1877*  
*Exhibited at the David Cox Exhibition, Birmingham,*  
 1890

D. COX.

- 3 183 THE INTERIOR OF HEREFORD CATHEDRAL  
 $8\frac{1}{4}$  in. by  $11\frac{1}{4}$  in.

D. COX.

- 4 184 AT SALE, CHESHIRE—sepia  
 $7\frac{1}{2}$  in. by 11 in.  
*From the Collection of W. Stone Ellis, Esq., 1877*

D. COX.

- 1 185 NEAR BOLSOVER—pencil  
 $7\frac{1}{2}$  in. by  $10\frac{1}{2}$  in.  
*From the Collection of W. Stone Ellis, Esq., 1877*

J. DRUMMOND, 1867.

- 157 186 A SAILOR BOY  
 $10\frac{1}{4}$  in. by  $7\frac{1}{4}$  in.

W. DYCE, R.A.

- 16 187 TREBARWITH STRAND, TINTAGEL, CORNWALL  
 $9\frac{3}{4}$  in. by  $13\frac{3}{4}$  in.  
*From the Collection of J. Pender, Esq., 1873* 105 *p*

W. DYCE, R.A.

188 PUCKASTER COVE, NITON, ISLE OF WIGHT

9 $\frac{3}{4}$  in. by 13 $\frac{3}{4}$  in.

From the Collection of J. Pender, Esq., 1873 100p

H. FANNER, 1865.

189 A SPANISH BEAUTY

Oval—27 $\frac{1}{2}$  in. by 20 $\frac{1}{2}$  in.

W. FIELD, 1881.

190 BATHING ON A SHALLOW COAST

11 in. by 8 in.

C. FIELDING, 1842.

191 BEN VORLICH, LOCH EARN, PERTHSHIRE

17 $\frac{1}{2}$  in. by 24 in.

From the Collection of J. Farnworth, Esq., 1874 400p

C. FIELDING.

192 SHIPPING OFF SEAFORD: Beachy Head in the distance

17 in. by 24 in.

From the Collection of J. Farnworth, Esq., 1874 370p

C. FIELDING.

193 NEAR UCKFIELD, SUSSEX

7 in. by 10 $\frac{1}{4}$  in.

SIR LUKE FILDES, R.A.

194 ILLUSTRATIONS TO THE STORY OF "LORD BRACKENBURY,"

by MISS AMELIA B. EDWARDS—black and white 30

## SIR LUKE FILDES, R.A.

- 5- 195 ILLUSTRATIONS TO "THE RAVENSWING" in Thackeray's  
"Men's Wives"—*black and white* 6

## SIR LUKE FILDES, R.A.

- 1 196 AN ILLUSTRATION TO "DENIS HAGGARTY'S WIFE" in  
Thackeray's "Men's Wives"—*pen and ink*

## SIR LUKE FILDES, R.A.

- 1 197 AN ILLUSTRATION TO "MR. AND MRS. FRANK BERRY" in  
Thackeray's "Men's Wives"—*pen and ink*

## BIRKET FOSTER.

- 198 TEACHING DOLLY TO DANCE

300

13 $\frac{1}{4}$  in. by 28 in.*Clark*

From the Collection of Baron A. Grant, 1877

## BIRKET FOSTER, 1866.

- 199 TRÈVES

75

8 $\frac{3}{4}$  in. by 12 $\frac{1}{4}$  in.*ag*

From the Collection of J. Farnworth, Esq., 1874 95p

## A. D. FRIPP, 1860.

- 200 THE CROFTER'S CHILDREN CROSSING THE MOOR

30

22 $\frac{1}{2}$  in. by 31 $\frac{1}{2}$  in.*eo*

From the Collection of C. H. T. Hawkins, Esq., 1904

## SIR J. GILBERT, R.A., 1862.

- 201 DON QUIXOTE, discussing statecraft with Pero Perez, the  
village curate, and Master Nicholas, the barber  
19 in. by 26 in.

70

*Hahn*

From the Collection of C. H. T. Hawkins, Esq., 1904

F. GOODALL, R.A., 1865.

## 202 THE PALM OFFERING

27 in. by 18½ in.

42  
ding

From the Collection of J. Knowles, Esq., 1877 525p  
 Exhibited at the Royal Jubilee Exhibition, Manchester,  
 1887

W. HULL.

## 203 A STREET IN CONWAY; and A STREET IN CHELSEA—a

8½ in pair

2

6¾ in. by 4¾ in.

W. HUNT, 1833.

## 204 THE YOUTHFUL PAN

55

vicar

Two girls listening to a peasant-boy playing the  
 pan-pipes

15 in. by 10¼ in.

W. HUNT.

205 THE INTERIOR OF A BARN, with a peasant-girl  
looking in at the door50  
ag

22 in. by 30 in.

Exhibited at the International Exhibition, 1862

Exhibited at Warrington, 1898

W. HUNT.

## 206 A DEAD PEACOCK ON A TABLE

100

ding

13¼ in. by 23½ in.

Exhibited at the Paris Exhibition, 1867

From the Collection of W. Leaf, Esq., 1875 305p.



W. HUNT, 1835.

- 80 *ag* 207 MELON, GRAPES AND OTHER FRUIT ON A TABLE  
13 in. by 17½ in.  
*From the Collection of J. Farnworth, Esq., 1874*

W. HUNT.

- 110 *so* 208 FLOWERS IN A JUG AND A BIRD'S-NEST, ON A TABLE  
19½ in. by 15½ in.  
*Exhibited at Warrington, 1898*

W. HUNT.

- 85 *so* 209 A PEASANT SMOKING!  
18½ in. by 12 in.

HAMPSON JONES, 1883.

- 11 210 A SUSSEX VILLAGE  
16½ in. by 29½ in.

SIR E. LANDSEER, R.A.

- 6 211 A DEAD STAG—coloured chalk  
13 in. by 19 in.  
*From the Artist's Sale, 1874*

SIR E. LANDSEER, R.A.

- 5 212 HEADS OF OTTER HOUNDS—coloured chalk  
13½ in. by 19½ in.  
*From the Artist's Sale, 1874*

SIR E. LANDSEER, R.A.

- 1 213 GLEN FISHIE—pen and sepia  
10 in. by 14 in.  
*From the Artist's Sale, 1874*

## SIR E. LANDSEER, R.A.

- 214 BATHERS AND DOG, DOVER—*pen and sepia*  
 6 in. by 9 in.  
*From the Artist's Sale, 1874*

## SIR E. LANDSEER, R.A., 1841.

- 215 A BOY MILKING A COW, RAMSGATE—*pen and ink*  
 5½ in. by 9 in.  
*From the Artist's Sale, 1874*

## SIR E. LANDSEER, R.A.

- 216 GROUPS AT THE FOUNTAIN, AIX-LA-CHAPELLE—*pen and sepia*  
 10 in. by 6½ in.  
*From the Artist's Sale, 1874*

## H. LIVERSEEGE, 1831.

## 217 DON QUIXOTE

- 12½ in. by 9½ in.  
*From the Collection of J. Heugh, Esq., 1874*

## TOM LLOYD, 1887.

## 218 A PASTORAL

- 21½ in. by 47½ in.  
*72 Lampson*

## S. PROUT.

## 219 THE RIALTO, VENICE

- 16¾ in. by 23¼ in.  
*170 ag*

## S. PROUT.

## 220 A VIEW IN NUREMBERG, with market figures

- 17½ in. by 13 in.  
*50 no*

## W. RADCLYFFE.

- 82 221 DAVID COX ASLEEP  
 $4\frac{3}{4}$  in. by  $3\frac{3}{4}$  in.

## S. RAYNER.

- 32 222 THE ARMOURY AT NAWORTH CASTLE  
 17 in. by  $24\frac{1}{2}$  in.

## CUTHBERT RIGBY.

- 223 A RIVER FLOWING THROUGH A GORGE  
 $14\frac{1}{2}$  in. by  $10\frac{3}{4}$  in.

## D. ROBERTS, R.A., 1854.

- 224 ROME: The Forum and Trajan's Column  
 $13\frac{1}{2}$  in. by 19 in.

## D. ROBERTS, R.A.

- 225 THE CHURCH OF ST. PIERRE, CAEN  
 $14\frac{1}{4}$  in. by 10 in.

## D. ROBERTS, R.A.

- 42 226 OBERWESEL ON THE RHINE  
 ag  $8\frac{1}{2}$  in. by  $12\frac{1}{4}$  in.

## D. ROBERTS, R.A., 1841.

- 227 RUINS OF THE PORTICO OF THE TEMPLE OF BAALBEC  
 $13\frac{1}{4}$  in. by  $9\frac{1}{4}$  in.

## H. SCHLESINGER, 1870.

- 228 DOLCE FAR NIENTE, ROME—*pastel*  
 21 in. by  $14\frac{1}{2}$  in.







C. STANFIELD, R.A., 1848.

229 STRANDED FISHING-BOATS BY A JETTY

19 ag

9½ in. by 6½ in.

*From the Murrieta Collection, 1892*

F. TAYLER.

230 PREPARING FOR CHRISTMAS

50

20 in. by 27 in.

King

*From the Collection of J. Farnworth, Esq., 1874*

F. TAYLER.

231 THE GILLIE'S DEPARTURE FOR THE MOOR

10

9½ in. by 14 in.

F. W. TOPHAM.

232 A FLOWER-GIRL

6

17½ in. by 10½ in.

J. M. W. TURNER, R.A.

233 DARTMOUTH COVE

1820-25

720

A view looking down from a height on to the cove: a large company of girls and sailors merrymaking in the foreground: Sunny afternoon

King

11 in. by 15¾ in.

*Exhibited at the Art Treasures Exhibition, Manchester,*1857 *Moon's Gallery 1883.**From the Collection of J. Heugh, Esq., 1874 850p**Exhibited at Burlington House, 1886**Exhibited at Warrington, 1898**Engraved by W. R. Smith, 1827, for "England and Wales"**See Illustration*

J. M. W. TURNER, R.A.

234 POOLE HARBOUR, DORSETSHIRE *circa 1872*260  
ag

A timber waggon descending a road towards the harbour; the town in the middle distance

5½ in. by 8½ in.

*Exhibited at the Art Treasures Exhibition, Manchester, 1857**From the Collection of J. Dillon, Esq., 1869 3350**From the Collection of J. Farnworth, Esq., 1874 4100**Exhibited at Burlington House, 1886**Engraved by G. Cooke, 1814, for "Southern Coast"*

304176

J. M. W. TURNER, R.A.

235 PLYMOUTH: THE CATWATER *circa 1823*520  
ag

A choppy sea breaking on rocks to the right; shipping and Mount Batten in the middle distance; the harbour and hill beyond

6¼ in. by 9 in.

*coll. R. Brocklebank.**Eng. by J. Lubbock for F. R. R. "Harbours"*

J. M. W. TURNER, R.A.

## 236 DARTMOOR: SOURCE OF THE TAMAR AND TORRIDGE

200

w

A figure by a stream in the foreground; horse and mules on a road; men burning weeds beyond: Evening  
8 in. by 12¾ in.*From the Collection of J. Heugh, Esq., 1874 2500**Exhibited at Burlington House, 1886**Engraved by W. B. Cooke, 1816, for "Rivers of Devon" (unpublished)*

J. M. W. TURNER, R.A.

1825-30

## 237 THE MOSQUE OF ST. SOPHIA, CONSTANTINOPLE

260

ag

Numerous horsemen and figures in the foreground  
Vignette 8 x 11*From the Collection of J. Farnworth, Esq., 1874 1500**Eng. by J. Lubbock for Murray's "Byron"*

J. M. W. TURNER, R.A.

## 238 HORNBY CASTLE

85<sup>ag</sup> The ruins of the castle, standing on a hill overlooking  
a plain; three figures on a road to the left, two horses  
near the castle  
8 $\frac{3}{4}$  in. by 12 in.

F. WALKER, A.R.A., 1860.

## 239 THE PEEP-SHOW

270 20 9 $\frac{1}{2}$  in. by 11 $\frac{1}{2}$  in.

E. M. WARD, R.A., 1877.

## 240 THE FRUIT MARKET, CAEN, NORMANDY

18 15 $\frac{1}{2}$  in. by 26 in.  
87 Exhibited at the Royal Academy, 1877

W. WARD.

## 241 AT BRAEHEAD, NEAR EDINBURGH

10/6 7 $\frac{1}{2}$  in. by 6 $\frac{1}{4}$  in.

J. W. WHITTAKER, 1876.

## 242 A VIEW NEAR BETTWS-Y-COED, NORTH WALES

6 12 $\frac{1}{2}$  in. by 19 $\frac{1}{2}$  in.  
Exhibited at the Royal Water Colour Society, 1876

J. W. WHITTAKER, 1870.

## 243 TY-HYLL BRIDGE OVER THE LLUGWY

4 7 $\frac{3}{4}$  in. by 13 $\frac{1}{4}$  in.

P. DE WINT.

## 244 BEVERSTON CASTLE, GLOUCESTERSHIRE

360<sup>ag</sup> 17 $\frac{1}{4}$  in. by 23 $\frac{1}{2}$  in.



## P. DE WINT.

- 290 King 245 BARGES ON THE WITHAM, LINCOLNSHIRE  
16 in. by 21 in.  
From the Collection of J. Heugh, Esq., 1874 4906

## CONTINENTAL SCHOOLS.

## ROSA BONHEUR, 1868.

- 100 Permain 246 Two Dogs  
11 $\frac{1}{4}$  in. by 13 $\frac{3}{4}$  in.  
From the Murrieta Collection, 1892

## ROSA BONHEUR, 1869.

- 75 ag 247 SHEEP IN A PASTURE  
8 in. by 11 $\frac{1}{2}$  in.  
From the Collection of J. Farnworth, Esq., 1874

## J. L. GEROME, 1863.

- 52 kg 248 THE NILE BOAT—crayon  
11 $\frac{1}{4}$  in. by 19 in.

## CARL HAAG, 1856.

3. 249 PIFFERARI AT GERANO  
13 $\frac{1}{2}$  in. by 9 $\frac{3}{4}$  in.

£10,168.13-0.

FINIS

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